

NEW SHOWS SEEN

LEW FIELDS SCORES AGAIN

With New House and New Play Comedian Takes Opening Night Audience Into Camp with a Hurrah.

FUN AND PRETTY GIRLS VIE WITH CATCHY MUSIC.

Fields, Cahill and Harry Fisher Bright Particular Stars in Galaxy Where All Shine—Theatre Attractive and Cosy.

When they enlarge the lobby a lot and cut the show a little there will be no fault to find with Lew Fields's Theatre, which opened with a snowstorm, but by no means a frost, last night. The lobby remains in the mind, perhaps, because it was the first and the last thing through which the newly seeking New York squeezed its way. It's so ridiculously small that you scarcely have room for a sociable "Howdy!" and if you go out between acts you more than earn your drink or cigarette. For the rest, architecturally, the house, in its ivory-green-and-gold coloring, is pretty and cosy and compact, and a credit to Oscar Hammerstein, who sat in one of the cherub-graced boxes, and to Irish-bull an historical fact—good sponsor for his tenth-born theatre.

Show Is "It." Just what "It" would be difficult to tell. What's more to the point is that this latest diversion was "It," and that Harry, Mitchell, Fields will probably be busy keeping the spectators, instead of the wolf, from their two-by-four door.

The piece is an Anthony Hope romance burlesqued by Glen MacDonough, translated by Victor Herbert and kaleidoscoped by Julian Mitchell. The result is a more than average amount of good fun, music as tuneful as the sound of a dinner gong to a hungry man, and color enough to gain it the distinction of the showiest show in town. The girls are not only graceful and pretty, but they know how to sing.

Fields's Renewed Youth. Mr. Fields renewed his youth as a long-lost Dutch boy who hunted for his sister and his last name, and was in his element from the moment he had a tooth out, with more realism than Bernard Shaw's dentist-chair martyr in "You Never Can Tell," until he became secretary of a hot-and-cold ocean navy and pinned medals on himself.

His imitation of David Warfield in "The Music Master," however, wasn't up to the standard of Marie Cahill's burlesque of Mrs. Fiske as Hedda Gabler. Of all the things that "Happened in Nordland," Miss Cahill's hitting off of Mrs. Fiske was the most remarkable. If she can keep up that sort of thing she will become famous as a mimic.

Cahill's Voice Improved. She has also done wonders with her singing voice since the days of "Nanny Brown," and is now up to all the stunts of the musical comedy prima donna. She was obviously nervous at the beginning, but this nervousness of an amateur made her success in her new surroundings assured.

Harry Fisher, who might better have been described as the upturned comedian with the velvet voice instead of "the fat man with the skinny voice," was the surprise of the evening. As a peace-loving Minister of War he was so thoroughly amusing that he won a laugh with almost every word he uttered.

Grace Field, on the other hand, proved that she could do both at the same time. She was one of scores of handsome young women whom Julian Mitchell has adorned with some of the most stunning costumes ever seen on a New York stage. C. D.

IN THE COMBINATION HOUSES.

Majestic Theatre Joins the List with "Winsome Winnie."

With Lionel Barrymore still playing the picturesque pugilist, "The Other Girl" came back to town for a week's stay at the Grand Opera-House. Paula Edwards, in tinsel "Winsome Winnie," began a week's engagement at the Majestic. "The Rogers Brothers in Paris" went to the Harlem Opera-House. Charles J. Ross and Mabel Fenton appeared in the former Weber & Fields place, "Twirly-Whirly," at the West End Theatre, and introduced a number of their clever burlesques. "A Girl of the Streets" found shelter from the storm in the Third Avenue Theatre. Joseph Santley was the boy hero of "From Rags to Riches" at the Star. "The Volunteer Organist" played at the Metropolitan. "A Woman's Struggle" was transferred to the Windsor and "More to Be Pitted than Borne" began a week's engagement at the American. The Dewey had the Thoroughbreds and the Gotham the Dewey Burlesquers.

A NIGHT WITH ALESSANDRO

BY TREADWELL CLEVELAND JR. WITH THE EVENING WORLD SATURDAY, DEC. 10. A GREAT NOVEL FOR 1 CENT.

"IT HAPPENED IN NORDLAND" WINS FAVOR AT NEW FIELDS THEATRE.

PLAYERS WHO APPEARED IN NEW YORK THEATRES LAST NIGHT AND SCENE FROM PLAY WITH WHICH NEW FIELDS HOUSE OPENED.



LEW FIELDS and MARIE CAHILL in "It Happened in Nordland."

COPS TO PLEAD WITH NEWSIES

Commissioner McArdoo Details Police to Use Moral Suasion with Juveniles in Effort to Keep Them Off Streets.

Newsboys under ten, look out! Six six-foot tall policemen will soon be after you. But they will not make arrests. Their functions will be circumscribed to the moral suasion end of it, and if they catch you selling papers the talk will be a long one, like that which is sometimes heard in church.

A conference was held to-day at Police Headquarters between Commissioner McArdoo and Supt. Maxwell, of the School Department; Miss Lillian D. Wall, Fred S. Hall, J. K. Paulding and Mr. Meloy relative to the enforcement of the law which provides that no boy under ten or girl under sixteen years of age shall be allowed to sell papers on the street and boys between ten and fourteen shall wear badges and must not be found on the streets after 10 P. M.

"Do you want me to go out with the ambulances and arrest them?" asked the Commissioner. "If you do there'll be a howl that will shake this building."

"No, not that," said the committee of the Society for the Prevention of Cruelty to Children and the School Board. "Just give us policemen to influence the children to go home by moral persuasion."

This will be done, and six policemen will be assigned to this work by the Commissioner.

ANNIE RUSSELL PLEASES IN "BROTHER JACQUES."

The New Comedy Contains Much Laughter and About the Right Proportion of Tears.

And so they were divorced and lived happily ever afterward. This is the moral of "Brother Jacques," in which quite as if they were not married Miss Annie Russell and Oswald Yorke, last season her leading man and this season her husband, made love and parted and then reunited at the Garrick Theatre last night through four acts of comedy by Pierre Veber and Henry Bernstein, containing an unusual quantity of mirth and innocence and mink and water, but just the right, or rather the Annie Russell, mixture of laughter and tears.

The new play deals with the loves of Jacques Jouvein, otherwise Brother Jacques, and Genevieve, a young heiress and ingenue whom circumstances and family influence combine to marry to a young booby himself infatuated with Louise, a young dancer at the Scala Theatre, whom he describes as appearing "as a pansy who wore—that is—who had green stems."

The role of Genevieve affords Miss Russell just that blending of wistfulness and mischief in which the public delights to see her, and as a vehicle for the display of her moods it may be called a success. As a play, however, it leaves something to be desired, and the first act probably will have been substantially cut long before the obvious suggestion that it needs pruning can see the light.

The third act, which takes place in Genevieve's boudoir just after her marriage, shows her assisting her newly made and very reluctant husband to escape to Paris and Louise by way of the window, and is genuinely amusing. In it Joseph Wheelock, Jr., as the young husband, fairly carried off the comedy honors of the evening. Oswald Yorke, as Brother Jacques, made love so convincingly that no one can wonder that the kind-hearted but eccentric old lawyer, M. Bellecour.

GREAT RELIEF FOR QUEENS

With Borough President Absent, Aldermen Vote Favorably on Plan of New Blackwell's Island Bridge.

At the meeting this afternoon of the Board of Aldermen the Finance Committee of the Board reported favorably on the plans of the Bridge Commissioner providing for a change in the Blackwell's Island structure. At present the plans provide for four tracks for trains, and the change provides for six tracks which will connect the boroughs of Manhattan and Queens.

In making a plea for the passage of the ordinance the members of Queens urged that the matter be voted upon at once, as all the members from Queens were in favor of it irrespective of their parties. When it came to a vote it was discovered there were not enough votes in the affirmative and that not one Borough President was present. The measure was locked the two votes sufficient to pass it. There were cries of "Where is Cassidy?"

The fact that the Borough President of Queens was not present to vote upon a measure of such vital interest to the borough was commented upon freely by many members.

"Send for the Borough President," said Alderman McCall. "One more Alderman was rounded up, and then there was one vote lacking. We need one vote," said President Forster.

"The Borough President of Manhattan will be here in a minute," said Mr. McCall, and the calling of the roll was continued on their way.

After fifteen minutes, with every Alderman at arms hustling about the City Hall, Alderman Harburger came in. "Alderman Harburger," shouted the clerk.

"Sixty votes in the affirmative; the measure is carried," said President Forster, and the measure to give relief to Queens County was passed without the presence of President Cassidy.

MANTELL WINS NEW HONORS AS RICHARD III.

Enthusiastic Audience Demands Speech at Final Curtain—Production Murred by Mishaps.

Close on the heels of the Sothman-Marlowe-Shakespearean revival came that of Robert B. Mantell at the Prince of Last Night. He chose Richard III, for his reappearance in New York, and his reputation as a tragedian with new laurels. As the cunning and conscienceless plotter for a throne he showed a subtle art that made his audience clamor for a speech after the final curtain was rung down.

Marie Booth Russell played the part of Lady Anne effectively, and her charming personality presented a beautiful picture. The rest of the cast was adequate and the scenery and stage settings were good.

But the stage presentation was so badly managed as to make the audience roar with laughter. Drops went on strike and the spot lights generally struck the wrong places. Stage directions were shouted from the wings so

TWO TONGS WAR OVER A WOMAN

"For Ways that Are Dark" Quoted Magistrate Flammer, Who Could Not Discern the Less of Two Evils.

Magistrate Flammer, in the Centre Street Police Court, to-day after three days' inquiry into the shooting of Mock Duck, leader of the Hip Sing Tong in this city on Nov. 2, repeated Bret Harte's famous couplet:

"For ways that are dark And tricks that are vain, The heathen Chinese is peculiar." Lee Sing, a member of the opposition society to the Hip Sing Tong, the Ong Leong Tong, is accused of shooting Mock Duck. Supt. McClintock, of the Parkhurst Society, says Lee Sing tried to kill Mock Duck because the latter was giving the Parkhurst Society information about gambling houses. In order to prove this, McClintock, through ex-Police Commissioner Frank Moss, as counsel for Mock Duck, put on the witness stand a dozen members of the Hip Sing Tong. They all testified that they saw Lee Sing shoot Mock Duck.

Over a White Woman. To offset this testimony Frank Lloyd, counsel for Lee Sing, produced a dozen Chinatown merchants, who declared that they saw Lee Sing, a Chinatown character, now missing, fire the shot that kept Mock Duck in the hospital for two weeks. According to the testimony of these merchants Mock Duck and Lee Sing fell out about a white woman, whose death Mock Duck is alleged to have attempted to commit from Lee Sing. Evidence was adduced by the defense that Mock Duck was a big man and leader of the "Highlanders" in this city.

"I feel inclined to discharge the defendant," Magistrate Flammer told Lawyer Moss.

"But these Chinese will swear to anything," the lawyer protested. "Six of one, half dozen of another," replied the Magistrate. "I'll give you an opportunity to submit more evidence. I'll adjourn the disposition of the case until Dec. 2."

In the meantime Capt. Keet, of the Eleventh street police, will endeavor to find Lee Sing. Capt. Keet says Lou Chow is a "bad Chinese" and wouldn't hesitate to use a gun.

Meanwhile the war between the two Tonges goes merrily on.

FRANK J. BARTLEY RESIGNS.

Tax Commissioner's Assistant Succeeded by John J. Lyons.

Frank J. Bartley has resigned his place as assistant to the Tax Commissioner, and John J. Lyons, of No. 15 West One Hundred and Sixteenth street, has been appointed to the place. The salary of the office is \$2,500, and it is in the exempt class.

Mr. Bartley was attached to Commissioner Strassburger's office and was recognized as the Commissioner's representative in the Assembly district, of which he is the Republican leader.

The announcement of his resignation was a surprise, as the district more than held its own at the recent election.

ON LOCAL STAGES

CARUSO PROVES ANOTHER MARIO

In Donizetti's "Lucrezia Borgia" the Italian Tenor Scores Big Success—Edyth Walker Makes Hit in the Drinking Song.

AUDIENCE IN FRENZY OF DELIGHTED APPLAUSE.

Scene That Follows Singing of Interpolated Aria by Caruso Recalls Days of Grand Opera Under Mapleson.

Another Mario come for judgment and crowned with laurels! That was Caruso as denuncio in Mr. Conried's revival of "Lucrezia Borgia" at the Metropolitan Opera-House last night. In the interpolated aria of the second act the Italian tenor by his superb singing aroused in the house to a frenzy of applause rare in these times. Many eyes had to drift back to Col. Mapleson and the Academy days to recall a similar scene.

Fashion has set apart Mondays for its own at Mr. Conried's music palace this season. It will not tolerate what it calls "heavy German operas," and it insists upon high lights, variety and Caruso. That is the reason probably for the Directors harking back to such an arduous work as Donizetti's "Lucrezia Borgia." It was put on with careful attention to detail and was well mounted, but how strangely artificial and bloodless it sounded!

Mrs. Maria de Macchi, the Lucrezia, who was specially imported from Italy for the occasion, served to point how broad New Yorkers are in their taste for opera singers. The lady has reputation in her own country, but her voice proved thin and colorless, her acting stilted and her impersonation not up to the standards of the Opera-House.

One other shared honors with the hero of the night, Edyth Walker, who played the part of a boy, but she sang the Drinking Song with an ease and abandon and a plentiful and richness of voice that was a delight. Not even the memory of the opera as sung by Heink's battle horse at many a Sunday night concert these many seasons detracted from the glory of it.

Scott's Lion Alfonso was artistic and dandied, but not one of his great parts. Vigna conducted with manifest interest. The opera is seventy-two years old and was first produced at La Scala, in Milan. It was presented last in New York at the old Academy of Music in 1882. The libretto is by Felice Romani, after Victor Hugo.

ACTRESS WEDS LAWYER—HUSBAND SECOND TIME.

Nellie Follis, Who Married E. W. Burdick in Catholic Church, Does It Again in Episcopal Church.

Eleanor Loretta Follis, known to the theatrical profession as Nellie Follis, is now a bride, having been married for the second time to Edward W. Burdick, a lawyer, of No. 44 West street, at St. Thomas's Protestant Episcopal Church.

The first ceremony was celebrated in Philadelphia at the Roman Catholic Cathedral on Friday, April 22, 1902. At the ceremony at St. Thomas's the parents of both bride and groom were present.

Miss Follis made her first hit in this city in "The Chaparral." She has since played in "The Billionaire," "Woodland" and "Fountain." She was rehearsing with the new production "George Lederer" is to present in Philadelphia, but concluded to get married and retire from the stage.

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